

Baudrillard, The gulf war did not take place.

The idea of a clean war, like that of a clean bomb or an intelligent missile, this whole war conceived as a technological extrapolation of the brain is a sure sign of madness. It is like those characters in Hieronymus Bosch with a glass bell or a soap bubble around their head as a sign of their mental debility. A war enclosed in a glass coffin, like Snow White, purged of any carnal contamination or warrior's passion. A clean war which ends up in an oil slick.

The same illusion of progress occurred with the appearance of speech and then colour on screen: at each stage of this progress we moved further away from the imaginary intensity of the image. The closer we supposedly approach the real or the truth, the further we draw away from them both, since neither one nor the other exists. The closer we approach the real time of the event, the more we fall into the illusion of the virtual.

Utopia of real time which renders the event simultaneous at all points on the globe. In fact, what we live in real time is not the event, but rather in larger than life (in other words, in the virtual size of the image) the spectacle of the degradation of the event and its spectral evocation (the "spiritualism of information": event, are you there? Gulf War. are you there?) in the commentary, gloss, and verbose *mise en scène* of talking heads which only underlines the impossibility of the image and the correlative unreality of the war. It is the same aporia as that of *cinema verité* which seeks to short-circuit the unreality of the image in order to present us the truth of the object. In this manner, CNN seeks to be a stethoscope attached to the hypothetical

God save us from the illusion of war.

Sometimes a glimmer of black humour: the twelve thousand coffins sent along with the arms and ammunition. Here too, the Americans demonstrate their presumption: their projections and their losses are without common measure. But Saddam challenged them with being incapable of sacrificing ten thousand men in a war: they replied by sending twelve thousand coffins.

The overestimation of losses is part of the same megalomaniac light show as the publicised deployment of 'Desert Shield' and the orgy of bombardment. The pilots no longer even have any targets. The Iraqis no longer even have enough decoys to cater for the incessant raids. The same target must be bombed five times. Mockery.

The British artillery unleashed for twenty four hours. Long since there was nothing left to destroy. Why then? In order 'to cover the noise of the armoured columns advancing towards the front by the noise of the bombardment'. Of course, the effect of surprise must be maintained (it is February 21). The best part is that there was no longer anyone there, the Iraqis had already left. Absurdity.

Saddam is a mercenary, the Americans are missionaries. But once the mercenary is beaten, the missionaries become *de facto* the mercenaries of the entire world. But the price for becoming a perfect mercenary is to be stripped of all political intelligence and all will. The Americans cannot escape it: if they want to be the police of the world and the New World Order, they must lose all political authority in favour of their operational capacity alone.

The Iraqis blow up civilian buildings in order to give the impression of a dirty war. The Americans disguise satellite information to give the impression of a clean war.

Even the status of the deaths may be questioned, on both sides. The minimal losses of the coalition pose a serious problem, which never arose in any earlier war. The paltry number of deaths may be cause for self-congratulation, but nothing will prevent this figure being paltry. Strangely, a war without victims does not seem like a real war but rather the prefiguration of an experimental, blank war, or a war even more inhuman because it is without human losses. No heroes on the other side either, where death was most often that of sacrificed extras, left as cover in the trenches of Kuwait, or civilians serving as bait and martyrs for the dirty war.

We have neither need of nor the taste for real drama or real war. What we require is the aphrodisiac spice of the multiplication of fakes and the hallucination of violence, for we have a hallucinogenic pleasure in all things, which, as in the case of drugs, is also the pleasure in our indifference and our irresponsibility and thus in our true liberty. Here is the supreme form of democracy. Through it our definitive retreat from the world takes shape: the pleasure of mental speculation in images equalling that of capital in a stock market run, or that of the corpses in the charnel house of Timisoara. But, ultimately, what have you got against drugs?

Even in the war against the West he [Saddam] played his role in the domestication of an Islam for which he has no use. His elimination, if it should take place, will only raise a dangerous mortgage. The real stake, the challenge of Islam and behind it that of all the forms of culture refractory to the occidental world, remains intact. Nobody knows who will win.

As a result, the more the hegemony of the global consensus is reinforced, the greater the risk, or the chances, of its collapse.

Thus, feigning or dissimulating leaves the reality principle intact: the difference is always clear, it is only masked; whereas simulation threatens the difference between true and false, between real and imaginary. Since the simulator produces true symptoms, is he or she ill or not? The simulator cannot be treated objectively either as ill, or as not ill.

Representation starts from the principle that the sign and the real are equivalent (even if this equivalence is Utopian, it is a fundamental axiom). Conversely, simulation starts from the Utopia of this principle of equivalence, from the radical negation of the sign as value, from the sign as reversion and death sentence of every reference.

Whereas representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation as itself a simulacrum.

These would be the successive phases of the image:

- 1 It is the reflection of a basic reality.
- 2 It masks and perverts a basic reality.
- 3 It masks the absence of a basic reality.
- 4 It bears no relation to any reality whatever: it is its own pure simulacrum.

In the first case, the image is a good appearance: the representation is of the order of sacrament. In the second, it is an evil appearance: of the order of malefice. In the third, it plays at being an appearance: it is of the order of sorcery. In the fourth, it is no longer in the order of appearance at all, but of simulation.

The transition from signs which dissimulate something to signs which dissimulate that there is nothing, marks the decisive turning point. The first implies a theology of truth and secrecy (to which the notion of ideology still belongs). The second inaugurates an age of simulacra and simulation, in which there is no longer any God to recognize his own, nor any last judgement to separate truth from false, the real from its artificial resurrection, since everything is already dead and risen in advance.

When the real is no longer what it used to be, nostalgia assumes its full meaning. There is a proliferation of myths of origin and signs of reality; of second-hand truth, objectivity and authenticity. There is an escalation of the true, of the lived experience; a resurrection of the figurative where the object and substance have disappeared. And there is a panic-stricken production of the real and the referential, above and parallel to the panic of material production. This is how simulation appears in the phase that concerns us: a strategy of the real, neo-real and hyperreal, whose universal double is a strategy of deterrence.

### **Hyperreal and imaginary**

Disneyland is a perfect model of all the entangled orders of simulation. To begin with it is a play of illusions and phantasms: pirates, the frontier, future world, etc. This imaginary world is supposed to be what makes the operation successful. But, what draws the crowds is undoubtedly much more the social microcosm, the miniaturized and religious revelling in real America, in its delights and drawbacks. You park outside, queue up inside, and are totally abandoned at the exit. In this imaginary world the only phantasmagoria is in the inherent warmth and affection of the crowd, and in that sufficiently excessive number of gadgets used there to specifically maintain the multitudinous affect. The contrast with the absolute solitude of the parking lot - a veritable concentration camp - is total.

Or rather: inside, a whole range of gadgets magnetize the crowd into direct flows; outside, solitude is directed onto a single gadget: the automobile. By an extraordinary coincidence (one that undoubtedly belongs to the peculiar enchantment of this universe), this deep-frozen infantile world happens to have been conceived and realized by a man who is himself now cryogenized; Walt Disney, who awaits his resurrection at minus 180 degrees centigrade.